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JULY, 1921

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### Perpendicular or Horizontal

CRITICS of musical art, from the beginnings of our technical study of the best methods of writing, have been swaying between two poles. Some will contend that the greatest in musical art is that which is based upon a contrapuntal, a melodic or horizontal treatment of the subject; that is, that harmony is secondary and the greatest compositions are those in which many melodies are artistically interwoven. Others insist that modern music should be regarded perpendicularly, that we should listen for series of beautiful chords. Eugene Goossens, one of the most talked-about composers of the modern school in England, in a recent issue of the *Musical News and Herald*, gives his opinion upon the subject:

"The difficulty which arises in dealing with present-day work from the emotional standpoint has its origin in the fact that so many listeners mentally adopt a horizontal rather than a vertical attitude towards what they hear. This may sound crude, but it is none the less true. I mean that, instead of 'sensing' the actual successions of tonal values or uprights, they attempt to construe these successions in a horizontal sense, just as formerly they traced the progress of a melodic line. It seems to be forgotten that a single chord or succession of related chords may prove as excellent a medium for emotional expression as any string of related single notes. In other words, the same idea may be conveyed on the harmonic as well as on the melodic plane. Hence the difficulty of rapidly assimilating a moving succession of combined sound-values, as opposed to the equally effective but more obvious process of melodic sequence.

"In these days of shifting chromatism, it is the result of the combined rhythmic, harmonic and melodic effect, and not necessarily harmony or rhythm or melody by themselves, which is designed to convey the emotional meaning. From a modern point of view the thematic interest, though in no wise subservient to the harmonic, is thrown into relief not so much by continued reiteration, or insistent employment of familiar melodic figures, as by the emotional consistency of the underlying harmony, resulting in an impressionism of sound whereby the theme itself is but a means to an end. 'Tune' being to some people the beginning and end of all musical expression, it may be safely added that, contrary to all preconceived ideas, 'tune' plays as large a part in modern writing as it formerly did in the old. It exists in every known work of any value, for those who have ears and intelligence to hear it."

*Four walls do not make a conservatory; but "just the same" the well-equipped studio has a wonderful effect in drawing pupils.*

### The Stillman-Kelly Fellowship Plan

EDGAR STILLMAN-KELLY, whose musical works have won for him the highest distinctions in Europe and America, makes his home at Oxford, Ohio, where he is the recipient of the Edgar Stillman-Kelly Fellowship at the Western College for Women. There, in a delightful community, amid cultured surroundings, in a cozy home, Mr. Kelly is enabled to work at his art under conditions of the most favorable kind. Save for one day a week spent in teaching at the Cincinnati Conservatory and for the lectures and addresses at the Western College, Mr. Kelly has all his time free for the development of his art.

Unless a composer of serious music has the good fortune to turn out now and then some of the lighter songs and piano

pieces (as did MacDowell), he has at this time small hope for receiving sufficient reward to enable him to live and go on producing other works of a high type. Richard Strauss is said to have received large royalties from his symphonic poems and operas, and Puccini has grown rich through his operatic productions. Such cases, however, are very rare.

Here in America we are making provision for the endowment of huge orchestras, great music schools, organizations for the publication of serious works; but what about the composer himself, the creator who produces the music? How is he to live and to keep in condition to do momentous works? Apparently the plan of Western College is one of the best solutions.

Universities everywhere provide for the endowment of fellowships which enable men of genius to do research work without being compelled to show a profit. As a matter of fact such research has led to many of the great industries of the world. Think of Roentgen working alone in his little laboratory at Würzburg and stumbling across the X-ray! Think of Charles T. Hall and his researches at Oberlin which made the manufacture of aluminum economically practical! (No wonder he gave millions back to his Alma Mater.)

The example of Western College may well be followed with similar fellowships for really great American music workers at other universities. When a man is willing to give up gainful opportunities for service to his art, our leading educational institutions can not do anything better with the large means that are now coming to them than to provide for the future glory of our musical literature by providing for its makers.

Harvey D. Gibson, president of the Liberty Bank of New York City, the youngest bank president of the metropolis, paid his way through college by means of his musical gifts. Scores of young business men have been helped along in their youth by selling their musical ability. We know of one prominent business man who once played the bass drum in a dance orchestra at six dollars a week. President Harding played baritone horn in the Marion Silver Cornet Band.

### A Puzzled Father

TO THE ETUDE:

As I have a daughter to educate, and we are taking THE ETUDE by subscription, will it be possible for you to have some of your people treat the subject of the place music should occupy in a girl's education, assuming, of course, she is a girl coming from the ordinary home, whose parents are not wealthy.

In other words, the ground I desire covered is some of the reasons why, if there are any, a young lady should be educated in music, rather than in domestic science, dressmaking and things of this sort.

I used to feel that music had a large place in a woman's education; but modern conditions have caused me to wonder whether that is true or not.

By way of introduction, will say I myself am a college man, and I am writing this letter in the hope I may find "more light" upon the subject suggested, or something similar.

Thanking you for any attention you may give the matter, I am,

Cordially yours,

This subject may be covered with very few words. If our friend has in mind the study of music as a profession, we can safely say that the average girl who will work and who has



talent can make as handsome an income at music as at any other profession. If he is thinking of music as an integral part of a well-rounded intellectual training, it is wholly indispensable. If he is thinking of music as a parlor accomplishment, or rather as a part of the daily home life, we can only say that in scores of homes the ability of the sister or the mother to play well and sing well has brought a spiritual uplift that has sustained the whole family and inspired every member to nobler ideals and greater activity. Whether one thinks that this is better than domestic science or dressmaking is not the question. We have to eat and we have to wear clothes; but so do the humblest peasants. We want beautiful well-made houses, and we want beautiful well-made garments; but as we reach above and beyond the material we find that music is one of the inspiring forces which lead us to procure the wherewithal to have fine things and enjoy them. In modern educational life, the larger universities are paying more and more attention to music every year; only in a few of the smaller schools has the interest lessened.

The Carnegie benefactions—libraries, organs, etc.—have been of very great benefit to all parts of the country. The pensions of college professors plan has been turned in the direction of insurance annuities for these teachers. The demands for funds for "out-and-out" pensions was too great. One queer regulation was that the old-age pensions did not apply to members of the musical faculty, except, we understand, in the case of a few professors who were careful not to have taught the practical branches of music. A queer legislation for the bequests of a man who loved music so dearly.

### Throttling Art

PARIS is justly excited over the plan to tax all pianos. The folly of subsidizing art with one hand and choking it with the other must become apparent to the Parisians sooner or later. There are few cities in the world where art is so much loved or where it is so inexpensive. The Galleries are crowded like our department stores at Christmas, the concerts and the opera are usually jammed to the doors. The government has for years been fostering all these things with a generosity which has won the praise of the world. Now comes the discussion of the tax on pianos, for homes, students, teachers, etc. Surely, the wisemen must be asleep in "The City of Light."

Sir Walter Parratt said, upon the occasion of his eightieth birthday a few months ago, "I shall retire when I begin to think I do anything well." That is always a good time to stop, because it means you are "slowing up," anyhow.

### And Everybody Laughed!

"How old are you, Bill?"  
"Sixteen to the traffic cop."

And everybody laughed. It was a great joke. Of course, Bill was only fourteen and a half, but he would pass for sixteen. Since he had been running an automobile for a year, in violation of the law, it was necessary for him to lie about his age.

It never seemed to occur to these people that the foundations of honesty are established in childhood and youth. They never stopped to realize that by encouraging a boy in this special "getting-away-with-it" kind of a lie they are among the thousands who are undermining the moral props of our country, making way for waves of crime far greater than that through which we now are passing, unless something monumental is built to dam this fearful tide. We have offered "The Golden Hour" ideal with its indispensable background of music as a possible remedy. The magnificent endorsement of music as a possible Americans, the efforts of our ETUDE friends everywhere to help in putting this ideal into practical school work, is a cause for greatest rejoicing. Please do not stop until you have enthusiastically carried the message of "The Golden Hour" to every influential clergyman, school teacher, Sunday-school teacher, club leader, journalist, city official, banker, professional man, merchant and labor leader of your community.

### East and West

MR. AND MRS. STROSS, just returned on a furlough from the far interior of China after fourteen years of missionary service, stopped in to see us the other day. They wanted the address of the manufacturer of a keyboard instrument built to resist tropical humidity. The notice had appeared in a few lines of tiny type in THE ETUDE some years ago. The instrument was manufactured in Scotland. (Quite an international musical query.) They told us that it was almost as hard for the average Chinaman to get accustomed to our scale as it was for the average occidental to get his ear attuned to the multi-toned oriental scales. Anything in the pentatonic scale, their own five-toned scale, they could get readily. For this reason they delighted in the tune of "Auld Lang Syne."

Western music is making astonishing strides in the Far East. Recently we received a journal known as *Musical Japan*, from Tokio. It was well published and had interesting pictures of Japanese musicians in Bond Street clothes, performing upon all manner of modern instruments. We read the little book right through from the last page to the front and did not understand a word. But we could understand the music and examples and knew that our friends of Nippon were working in the same cause in which we have been working. Surely that is a bond which we hope will bring us closer together and do away with the war-making prejudices of the radicals and the race-hatred agitators. Here is a copy of the front page of the book—that is, it is what we would consider the front page—but it really was a back page for the Japanese. It is the advertisement of a piano firm. Only by seeing such things as this can we realize how our wonderful art is spreading throughout the world.



An Argentine music importing house sent some sheet music, copies of popular tangos, to New York to have them cut for player-piano rolls. When the rolls arrived in Buenos Aires they were played before prospective customers, who could hardly identify the music, although it followed the piano copy exactly. The rhythm, the "something" was missing. Notes only tell part of the musical story—it is how the player delivers the notes that really counts.

### A Remarkable Gathering

In the August issue of "The Etude" we will present a report of one of the most significant gatherings of music teachers held in our country. The Thirtieth Anniversary Banquet of the Philadelphia Music Teachers' Association recognition have made immense advances in compelling unusually successful step. Every American teacher will take a pride in this article.

### THE ETUDE

EVERY student and every teacher of the playing of the piano is, of course, vitally interested in what materials to use in developing that art, and thereby has come into this phase of the artistic world what might be called a battle of methods. It is usually a battle waged by the little personalities and not by the great master teachers or by the great pianists. This always has been the case and always will be. Imagine, for instance, the very finest method of playing piano conceivable. Let it be a method without flaw, perfect in every detail. At least it is better something like an architectural plan. The more exact, the more rigid it is, the more is it like such a plan. It might be a wonderful draft for a certain kind of a house made, let us say, of stone, for a certain location, in a certain part of the world. The same plan executed in brick or wood or stucco would be ridiculous. Do I make myself clear? What is a fine method for one pupil is very likely to be a very poor method for another.

For this reason I have always believed in the greatest possible elasticity in methods. The more elastic, the least arbitrary, the better the method. The real teacher is the man whose hands remain unfettered, and insists that his pupils remain unfettered by any method, even though that method be of his own making. Every student should be handled as an individual. What is good for one may be very bad for another. The well-schooled teacher is inclined to teach negatively as it were. He lets the pupil have a certain amount of artistic latitude and when he sees anything that is conspicuously wrong he corrects him, but does not say, "This is the only right way to do this or play this. Be careful not to do it in any other way."

Many roads may lead to the same goal and the best method is that in which the individuality of the student is developed and not that in which the teacher endeavors to enforce his own individuality or his own pet notion upon the pupil. For this reason the teacher should never be a slave to any one method, but feel free to take the best from all, because in every method there is something good. Since no student should be confined within the limits of any one method, course or series of studies, how emphatically must it be said that to hamper the teacher in any similar manner virtually makes a kind of musical slave of him.

To hamper the teacher, to compel him to take one course and no other, is the very height of artistic absurdity. This has been one of the greatest obstacles in the progress of the art in many parts of the world. When a state, a society, a group, or a conservative attempts to legislate as to what the teacher may use or may not use, stagnation is likely to begin at once.

Let us take the case of Hungary, for instance; the Akademia of Budapest, an institution of the very highest standing: the student, however, in order to pass his government examinations, is required to take certain prescribed editions with certain fingerings, phrasings, expression marks, etc. and as arbitrary as the police regulations for crossing the street. However, the law is laid down so that the teacher whose artistic judgment inclines him to use a certain edition cannot do so but must use one prescribed by the state. He cannot, use certain pieces of music which he in his own experience knows to be good, until he has employed others the state has listed. This lack of artistic freedom may have the advantage of compelling inadequate teachers to keep up a certain standard; but it is detrimental to the progress of the art, insulating it from the judgment of really progressive men and women with fresh ideas, and to my mind, a retrogressive step in these modern times. Such injustice cannot survive.

As a result of this, the hands of the teacher are tied in a way which is horrible for the artist to think about. The result is that the most progressive teaching must be done by those who are not connected with the state institutions. What teacher of high repute is going to endure being told that he must use a certain method or a certain edition, or a certain fingering or he will not be permitted to follow his profession? In many musical schools of the world a certain outline of material is recommended, coming from the early to the upper



## Freedom in Music Teaching Methods

An interview with the Distinguished Piano Virtuoso-Composer

ERNO DOHNANYI

Secured Expressly for THE ETUDE

### BIOGRAPHICAL NOTE

(Erno Dohnányi was born at Presburg, Hungary, July 27, 1877. His father, a well-known teacher of Mathematics and an accomplished amateur musician, was his first teacher. Thereafter he studied with Karl Forstner, Stefan Thomas, Hans Kossler and, for a short time with Eugen d'Albert. He graduated in 1897 from the Royal Musical Academy of Budapest. His first piano recital, which occurred in the same year at Berlin, was a pronounced success that he was engaged to make a tour of the leading Continental cities and also of Great Britain during the following year. In 1898 he made his first American tour which was followed by another in 1900. He then toured Europe, after which he became Professor of Piano-forte Playing at the Royal High School in Berlin, where he taught for eleven years. Misha Leventski being among his pupils. He now resides in Hungary. His compositions were highly praised by Brahms and his piano-forte concerti have made a permanent place for itself in the literature of the instrument. In fact, his compositions show a lofty idealism combined with an intimate, finished technique, great ability and unusual strength.)

grades; but this is given only as a guide. It is not compulsory. That is, if the teacher is acquainted with superior material to suit the needs of special scholars, he may use such works at his discretion. In the Berlin Hochschule the greatest artistic latitude was used. There was no suggestion, there, of handcuffing the teacher and compelling him legally to use a certain edition.

### Indispensable Materials

"Of course certain materials must be used and they should be prescribed in all courses. One could not, for instance, imagine the acquisition of a complete technique without the liberal study of Bach. Bach is given in copious measure to students in all Hungary now. It is one of the saving graces of modern systems that the works of the great masters are not neglected. There must be also liberal use of finger exercises, octaves, scales and arpeggios. When Misha Leventski first came to me he had an excellent training in advanced work, and it might seem unnecessary in such a case to employ such things. Yet I had him use them every day and liberally. There is nothing to take the place of scales to gain a certain kind of fluid agility at the keyboard.

"Clergy is also indispensable, but so many of his things are so very dry that the wise teacher uses only studies carefully selected from the best of his works. Why punish the pupil with hopelessly dull stuff? Mozart, Clementi and even Hummel are also necessities if the pupil is to acquire the classical background which every artist must have. I know that such a writer as Clementi

is being slighted in these days; but the art is losing rather than gaining by it. Let us have more and more of Clementi and his contemporaries.

"One serious mistake in current training for the piano is that the so-called modern technique, the technique of Liszt, Chopin, Schumann, is introduced, as Americans say, 'entirely too early in the game.' Neglecting the works of Mozart, Clementi, Haydn, etc. and dashing at once into the waltzes of Chopin, the sonatas of Grieg, the works of Liszt, Schumann, Rubinstein, to say nothing of Debussy and Ravel, just as soon as the mere digital dexterity is secured, is really a curse of the times. By means of intensive technical exercises, practiced for excessive periods of time, the pupil acquires quite an astonishing technique. Immediately he demands the *A-flat Ballade* or the *Sixth Rhapsody*. He secures a piece of the virtuoso type, with which he fools a few friends and admirers into believing that he is a wonderful pianist. The real musician is never deceived. He can tell at once whether that music training is there or not. Mozart wrote seventeen sonatas, twenty-eight concertos, three fantasias, and fifteen sets of variations. Not all of these are of equal merit; but, until the student has mastered the best of them, he should keep his hands off modern material. Mozart is only one of those of his period whom the student should master. Haydn is a rich mine of musical pedagogical value.

"How will the real musician know whether he has done this or not? By a certain finish, a certain subtlety, a certain flavor that is indescribable. Just as the expert on old paintings is able to identify a masterpiece from an imitation, the real musician knows the genuine from the fraudulent. 'Ah, you say, 'What is the use?' The public will not know. But the public does know. That is the reason why some pianists come up in a night and disappear forever and why others keep on gaining in popularity year after year.

### Neglect of the Ear

"Possibly one of the defects of modern training has been the neglect of the ear. It is the custom for pedagogues to prate about this and then do nothing. In fact the very words have become a kind of phrase of little meaning whatever. I recollect years ago I have been much interested in the philosophy of Alexander Kováts, a music teacher whose work is practically unknown outside of Hungary. It was Kováts' idea that music should be taught exclusively by ear at the beginning. At first the children are taught to sing exclusively by rote. In fact the child is considered a music pupil just as soon as it is able to sing. Little tots just out of babyhood, who show an inclination toward music by humming a few tunes, are eligible. Then the child is taken to the keyboard and taught to play little pieces by ear. He is taught to build scales, make little chords, taught to invent little tunes for himself and do all manner of things which add to his musical delight. Music becomes a game to him, but it is strictly a musical game without superfluous materials.

"Not until the pupil has studied at least two years is the limit on ever taught anything about notes or any kind. All the training is by ear. The report that comes to me is that at that time the note reading advances far more rapidly than by other methods. This is, of course, contrary to all our previous practice, which has taught that to 'play by ear' was one of the first evils against which the musical dialogue was aimed. When the teacher heard of a pupil playing by ear he raised his hands in holy horror. Yet I have personally examined many pupils trained according to the philosophy of Kováts and I have been amazed with the character of their work. Kováts died when he was a very young man, before he was able to prepare any elaborate treatise upon his ideas, a pity, however, as a large number of followers. One good thing about the plan of training the ear first and teaching the pupil to play by ear before he is given the complicated mathematical problem of notation is, that the teacher can soon determine the musical ability of the child. If he is really musical, he is worthy of studying music seriously. If he is not, let us spare him the punishment.

"To revert to our subject. Such a method of playing by ear might be entirely against the theories of many teachers. Let us suppose that the teacher was compelled



to teach by such a method whether he wanted to or not. That is if he did not teach in such manner his pupils could not receive the same credits in examinations that other teachers received. Can you imagine anything more stifling, more unjust or more inartistic? Real artist teachers will never be content to have a kind of musical policeman stand in the road and, by the raising of the hand, tell them whether they shall go in this or that direction."

## What the Word "Sissy" Did

By Robert M. Crooks

At a home music a young man was asked to contribute to the program. There was a wistful light in his eyes as he replied:

"How I wish I could play even as much as I once could! At home I was the only child and had pretty much my own way about things. When I was five years old my parents had hopes for me in music, for I could hum almost any tune I heard. They called a teacher who, on account of my age, doubted if I could learn because I could not yet read; but he said he would give me a trial. I remember he was very kind, and taking me on his lap he made a sort of a game with the lines, spaces and notes. How well I remember how much interested I was! I learned several little pieces of which my parents were very proud.

"I had to discontinue lessons on account of a sick spell and I did not resume my music for three years. I continued for about two years and played plays most of Heller's easier studies and a few of the easier sonatas. Then my foolish days came. Some boy companions said it was very 'sissy' to study music; and some of the spiteful ones would say, 'I guess a sissy for you, lesson.' Being over-sensitive, the remarks upset me. I would not practice unless driven to it and would sink up allers when going to my lessons, which, despite my foolishness, were interesting to me. My teacher heard of the ideas I was forming and naturally tried to mollify me. I persuaded my parents to allow me to quit lessons just as I was entering upon great things. When I grew to be a few years older I regretted I had not been made to practice and continue my lessons even at the point of a smart gap. Sometimes I try to play, but my fingers have lost their suppleness. I am engaged in what they call for much manual strain and I find my hands stiff. And to think I might have been a teacher or performer at more lucrative and pleasant work. For I love music above all things.

Another young man, who had lately been playing the classics and who was soon to leave for a tour of the country as an accompanist to a singer on a Chautauque circuit, happened to overhear the first young man's remarks.

"It was the same with me, my friend," said he. "I was dubbed 'sissy' just like you. I complained to my father, who said: 'I'd rather be a sissy any day than a niny,' and that was the reply I gave my tormentors." "Well, you are no sissy, that's evident," replied young man No. 1, "but I'll have to confess I am the niny."

## Deep Breathing vs. Nervousness

By Elizabeth A. Gist

You have often heard of breathing exercises of course. And probably, unless you are either an opera singer or an under-water swimmer, you thought you would not need to bother about such things.

Perhaps you do not need the exercises, but you do need the deep breathing. Breathing is a very important little matter—you know what would happen if it were interfered with!

When you take in all the air that your lungs will hold and let it go slowly, and do so again and again, you take in a great deal more oxygen-tonic in the same length of time than when taking short breaths. This oxygen is a tonic for the blood, and the blood is mighty glad to get it.

It makes the blood redder.—You will not be hard-ached or such ailments.

It puts you in a good humor.—You will not be cross or irritable!

It makes you feel bigger.—You will want to accomplish more!

It makes your mind more alert.—You will want to do your tasks with greater skill!

It makes you calmer.—You will never be nervous, and playing for others will be a real joy!

Why? Because you will play well.

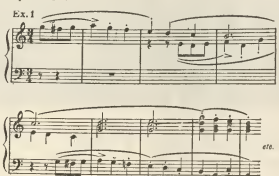
Why will you play well? Because you will feel well.

Why will you feel well? Because you breathe deeply.

## Motives and Melodies

By Philip Gordon, A. M.

THE resources at the disposal of the composer that go to make his music interesting are far too little known to the average student of music. All of us can play pieces so that the melody stands out, but comparatively few are able to perceive the less obvious inner motives that lie in the accompaniment. Yet one of the chief beauties of music of the best type lies in the way a composer will take a motive and develop it in all sorts of ways. Motives are those little bits of melody out of which a composer constructs his pieces. A frequent device is that known as "imitation," a motive from one voice being repeated in another. Sometimes the imitation is exact, but this is not invariably the case. The following example from Beethoven's *Sonata, Op. 2, No. 3*, is a simple instance of imitation which needs no further explanation:



But many a time the imitation is hidden in the texture, as in the last line or so of Schumann's *Ende vom Lied, Op. 12, No. 8*.



Of course, the construction is clear enough when marked as we have done, but editors do not always indicate these very subtle points.

Another device is that known as "diminution and augmentation." A motive is first given in its original form, then the notes forming it are given with increased time value. When the motive is "diminished" the notes forming it are given with reduced time value. Many instances of both augmentation and diminution are to be found in Bach, and these effects are freely used by other composers. Beethoven used both with telling effect. Of the many possible illustrations of diminution we choose

one everybody knows. It is from the *Funeral March* in Beethoven's *Sonata, Op. 26*.



The voice leading should be examined carefully; the tenor is the same as the soprano in counter motion. The last preserves an independent motion. This passage, short as it is, deserves a good deal of study. The insistent repetitions of the short bass note, the contraction of the time and the simultaneous crescendo produce an emotional effect of great intensity.

Augmentation is not so frequently met with unless, of course, in Bach. The best instance we can recall just now is found in the second act of *Parafin*, in which Wagner expands



the "plaint of the flower maidens" into



We take it for granted that almost every student is acquainted with the rhythmic structure of music. For those who are not we may say that the movement of music, when it is regular, is by periods of equal measures, with a strong accent on the last measure; a weaker one on the fourth, and decided on the eighth on the second and sixth. This is fully illustrated in our example from Beethoven, *Op. 2, No. 3*. There the even numbered measures are accented, counting the first complete measure as measure 1. When music is written in 4/4 time, it will often happen that the third beat of every measure is accented. This is the case in the song from Mendelssohn with which we began.

## The Rural Music Teacher's Pay

By Alice Graham

THE question of increased salaries for teachers has been widely agitated. All that has been said in favor of better salaries for teachers is good, and all that has been written regarding the injustice of the small amounts paid them is true. But the music teacher is never mentioned in any of these discussions.

Colleges generally pay fair salaries to the music teacher, and those doing studio work in cities command their own prices. But this article is to call attention to the matter of small compensation for music teaching in the rural districts and small towns.

For years \$300 per month, per pupil, has been the rate paid the majority of County High Schools, State Agricultural Schools and High Schools in small towns of the South. In 1912, \$300 per month was paid with the present high cost of living, patrons still consider their own ample remuneration for music lessons.

There is a demand for music teachers in the rural districts. All the schools just mentioned have music teachers on their faculties. The superintendent or principal employs a music teacher as he does his literary teachers. This is a simple letter to a music teacher:

"DEAR MISS B.—We are in need of a music teacher to take charge of the music in this High School for next term. The position is entirely on its merits. The teacher for the year has thirty pupils. I feel sure you can secure that many or more this year. You will make proper effort to do so. The position will pay around \$1000 per month, the pupils paying a tuition of \$3.00 per month each, except where there are two or more from one family, when a reduction is made. You will use the piano in the school auditorium, and all that is

required of you in return for this privilege is to play and lead the singing in chapel each morning, arrange for some choruses for the close of school, and furnish music for public entertainments. Please submit your testimonials for the Board to consider, and if satisfactory, we will offer you the position.

"(Signed)

"Principal."

These schools secure music teachers. The Principal feels that the music teacher is making enough, for his \$65 or \$75 per month, to feel that the music teacher makes their own price. But one considers the cost of preparation of the music teacher, if she has had the right kind. Nor do they consider the arduous nerve strain in teaching three or four individual music lessons. Even from a business standpoint, it is the teacher entitled to a reasonable per cent. of return upon her investment, even as the business man.

A deplorable result of the poorly paid music teacher in rural communities is a low grade of teaching, cheap lessons, loose, careless instruction. Are ideals are learning they pupils go to higher institutions of education that could secure no credits for the music work they had done.

If we are to become a musical nation, are we fostering tricks, where there is a dearth of entertainment. Of all the agencies which lighten the burdens of stupefying toil, the country is so potent as music. Presidents have come from the north; why not musical talent of eminent merit?



## How They Earned a Musical Education

By DR. ALLAN J. EASTMAN

An Inspirational Article made up of Hard Facts that May Help Many Music Students who are Wondering What to Do Right at This Moment

THE Editor of THE ETUDE informs me that he receives numerous letters from time to time, from ambitious students who "do not know which way to turn" to help themselves in getting a musical education. The rule, the student, who cannot, with his own ingenuity, devise ways to make good, is lacking in that great attribute "initiative." That is, such a student lacks a "self-starter." He is waiting for someone to come along and crank him up. There are people who seem to be put in the world just to crank others up. Samuel Smiles was one; Orison Sweett Marden, another; and we must not forget Benjamin Franklin who had the God-given right twist to paragraphs that have cranked up thousands before the coming of the automobile which has furnished us with our music. Just now I am reading the story of a road which was said to have been a favorite haunt of Franklin. What if he could have seen the procession of automobiles that ply up and down it every day of the year? How he would have delighted in the ingenious self-starters dependent upon the electricity he visited with his kite in the clouds.

### Get a Self-Starter

Fortunate is the student who early in life installs a self-starter. Before telling you of the way in which many others have helped themselves to acquire a musical education, permit me to insist that the most comfortable manner of getting some of the things I did to get my own education in music.

When I was about thirteen years of age my grandfather, who had brought me up from infancy, decided to do a little experimenting in Wall Street, with the usual result. Over a dismal dinner table we learned that \$70,000 had disappeared and that our financial cupboard was bare. This sum in those days amounted to what our half a million would be now. One day we were rich and the next poor. As a result I was taken from an exclusive boys' school and "compelled" to go to the public high school. The exclusive school had made enough of a snub of me to lead me to regard this as a boy named Hyman showed me with pride a bank book with nearly eighty dollars to his credit and told me that he was saving to help get through college. It was all very new to me and gave me an entirely different outlook upon life.

### The First Lesson I Paid For

My first thought was of music lessons. When money was plenty I had never valued them. Now, if I wanted to go on, I would have to earn money myself. This I did in part by giving lessons in music to a few beginners such as I could take in the evenings. The first lesson that I took from another teacher, that I paid for myself, meant more to me than every lesson I had ever had presented to me.

I realized that I was at a stage when I needed more advanced instruction. Recently there had come to the city a virtuoso violinist, famous throughout France. List had indeed it was rumored that he was related to Liszt in a way not generally known. His lessons cost three dollars a half-hour, an altogether exorbitant rate in those days. How under the sun could I get so much money as this? I must meet certain obligations at home? School demanded a certain amount of time. In order to keep

up my health I walked to school daily, a matter of about three miles. One day while walking to school I saw a billboard that Xaver Scharenka was coming to America and was to appear as a soloist in a course resembling the Chautauque, but established for the better part of a century and far more extensive. The tickets were two dollars. Suddenly I had an inspiration. I went to the director of the course and asked him if he would not hire me as an usher. He was amused at my size, but offered to give me a trial. Being mature for my age, I was already in long trousers and I remember that I tried to stretch up and appear very tall. I must have amused him immensely.

This plan not only gave me an opportunity to attend the afternoon events, but enabled me in the course of a few years to hear the leading artists and lecturers of the day. It seemed a little queer at first to show many of the former wealthy friends of my grandparents at their seats, as the other others employed were a somewhat reprehensible crowd of uneducated, beer-drinking ne'er-do-wells. However, I soon learned the truth of Thomas Jefferson's famous axiom, "Pride is the most expensive thing in our lives." More than this, I was able to change the situation by inducing the director to install a whole corps of high-school students as ushers with the writer as a kind of padrone, at an increased wage.

### Hustle and Keep Your Eyes Open

This enabled me to earn enough to apply to the famous virtuoso pianist for lessons. His director appointed a time for my first lesson, and I was there with my hard-earned fee. A minute after I was in the room I realized that the man was so intoxicated that it was impossible for him to give me the slightest thing for my money. However, I thought that he could not be an altogether habitual drunkard; and so I made two other trials, alas, with the same result. I had thrown away some dollars I had been getting an education. Before long I found another teacher, far less expensive, but about twice as efficient from the pedagogical standpoint.

It was thus that I found that if I hustled enough, kept my eyes open, and made a common sense of my privilege, I could get the education I needed. I also found that

### The best scholarship is the one you earn yourself.

The very thought of "root hog or die" has been the salvation of many students. So few of the great masters and the great interpretative artists have been born of wealthy parents that it would almost seem that wealth is a drawback in youth. Really the only notable exception is that of Mendelssohn, whose affluent parents saw to it that he was brought up in really very rigorous manner. If you were not born with a golden spoon in your mouth, thank your lucky stars. Sometimes the golden spoon is a suffocating gag.

any friend worth having would admire me for doing this myself. Best of all, I had a mighty good time in doing it. With the exception of the lessons I had received when I was a child, I paid for every lesson I ever had in America or in Europe entirely by my own efforts. It made me sympathetic to the efforts of others who had done likewise and I have made a kind of mental list of a large number.

There is nothing so interesting to the struggling musician as to read of the way "in which others do it." If you are worrying about getting an education in music, read the following. There may be an idea for you. The first thing to remember is that no matter how mental your work may be, it is far more mental than work. When John Masfield, the famous English poet, was a hatter in a New York sloop, he took the job because he had to and could find nothing else to do while he was striving to get ahead. Dvořák played in a cheap café in Bohemia, not because he liked it, but because he had to do so in order to go on with his nobler purposes.

### Don't Let Foolish Pride Stand in Your Way

The "failures" in music are often extremely talented people who fear that stepping a little beneath their dignity will interfere with their careers. I met a very gifted French girl recently, who, after I had advised her to get a little teaching in a settlement school, flew into a hysteria and asked if I thought she had studied three years at the Paris Conservatoire to teach in the slums. Still, this young lady thought nothing of lowering herself to the status of a beggar and asking me for financial aid. Thereafter she did not think of ambitious music work, but she did to forget his ego and remember that if he wishes to succeed he must be first of all the willing slave of his art, doing everything within the bounds of decency to get a girl in a college in an eastern city. It was a case of going on or going "back to the farm." There were many, many like her, and apparently all the means of earning a living were taken. One day I met a young man, an Italian, who took inspiration was in the air. There must be dozens of women in the town who would be glad to have someone call once or twice a week and shine up "mildly" shoes. Let me give you the story of a girl who, with brushes and blacking and, by means of enough hustle for a certain number of hours a day, she was surprised at the amount she could earn. Shortly she had so many demands that she was able to hire an elderly man to help her and make a commission upon his services. At the last account it was putting her through college in fine shape. She was "majoring" in music.

### Wagner and Berlioz

On a recent trip through a number of colleges I found that in some of the larger cities, copying music, transposing it, and arranging for small orchestras was a favorite form of hack work to help out in "getting through." In this the students had a very illustrious predecessor, no less a personage than Richard Wagner himself, who, during his Parisian days, was very glad to have work of this kind. Good copying ranges in price from twenty to fifty cents a page and after one has acquired skill at it the pen fills at a surprising rate. It is work which requires exactness and neatness. Arranging brings a larger figure and orchestration, when competently done, may be quite lucrative, to say nothing of affording practice to clever, advanced students. Thousands of students have made their money as have been copyists. Berlioz was among them. His struggle, told in his own words, is one of the most exciting romances of musical history.

One student I met recently works eight hours a day in a piano factory for four dollars a week and two hours a day for the balance of the year. He told me that the physical labor keeps his body in shape and that he was certain that he has gained



















After Grieg's death a Munich journalist wrote that "the vicious criticisms were always in his mind, and when I called on him, a few hours before his concert began, he had many bitter things to say about German critics. He also intimated that it was because of them that he avoided Germany for so many years when he was on his concert tours."

In other words, many thousands of Germans had these critics to thank for losing the opportunity to hear one of the greatest composers of the nineteenth century interpreting his uniquely fascinating piano pieces as he alone could play them.

And all this time the German public was wildly enthusiastic about his music. Read this from a letter to his friend Reger, written in Berlin a few months before his death: "After the concert Mr. Weinberger entered and I was glad to meet him. Then came whole families, a mother with two sons, who with tears in their eyes, told me about the happiness my music had brought into their home and that I could have no idea what I had done for them through many years. What was I to say? Tears were coming in my eyes, too."

This striking illustration of the persecution of genius by professional critics and the harm done by them is I could multiply by dozens of other pathetic cases. Is it a wonder that Richard Wagner suggested that newspaper critics should be abolished? They certainly did infinitely more to hamper than to help his work. When I begged

him, in 1876, to allow me to attend the Nibelung rehearsals at the first Bayreuth Festival, he at first answered, gruffly, that he had no use for journalists; and it was only after I had explained that I was too young to be a critic, that I simply had come to describe what I saw and heard, that he relented and gave me permission to attend.

#### When Doctors Disagree

There are not a few who think that musical critics are entirely superfluous, for they do not constantly disagree and contradict each other? Why not abolish them altogether? Which of them shall we believe?

The answer to this is that there are critics and critics. Some are competent and honest, others are incompetent or swayed by various motives that have nothing to do with art. The public usually discovers which of them can be relied on.

One paradox must be borne in mind. Two critics may give diametrically opposite estimates of a singer or player and yet both may be right! How's that? Well, as you know, not a few artists are apt to be nervous, or need thawing out when they appear in public before they can do themselves justice and the critic who hears the first group of songs only (often there isn't time for more) may therefore express keen disappointment, while another, who hears the later groups only, may depart wildly enthusiastic.

### Make Friends of Your Pupils

By Edward Ellsworth Hipscher

WHAT? Make friends of pupils? What has that to do with the teaching of music? Let us see.

Into no endeavor does the personal element enter more strongly than in that of teaching. And, in the case of music, where the work almost always is done individually, this is particularly true. The frame of mind in which the pupil approaches her lesson argues strongly for its success or failure. And this is largely under the control of the teacher. Shall the lesson period be one of pleasant, helpful association? or shall it be one of irksome drudgery for both teacher and pupil? In almost all cases this to be answered by the teacher. And, my dear fellow-workers, you can make it just about what you wish.

First, if you would have the friendly interest of your pupils, you must take the initiative. And the greater your educational advantages have been, the more will this be true. The normal pupil looks upon the teacher with a certain amount of respect or even awe. To her the teacher is one who has had unusual opportunities and, in her mind, stands on a pedestal somewhat above the average man or woman. This feeling of the pupil, that the teacher is a rather superior being, creates in her more or less of diffidence. Naturally she will wait for the teacher to take the initiative in all matters, whether they be instruction or social intercourse.

Here is where the teacher needs to be very much alive. First of all, he must cultivate a genial, lighthearted disposition. And no sham will do. If you have not or cannot develop sufficient personal interest in your pupils to make their happiness and success a source of real concern to you, then you have not saved your horse to the wrong cart. Don't teach—do something else.

In less time than it takes to tell it, the pupil will read you and know if you are more interested in her or in the lesson fee. And the one usually regarded as backward will be among the first to make the discovery. It may be the realization of their need of help. But they do not fail to notice the absence of a helpful spirit. Then, of all critics of human nature, the child, untainted by worldly experience, is the most severe. Insincerely he does not yet fasten itself upon its young nature. At once it detects the fault in others.

### Fits Like a Glove

By Sonora Anderson

THE "why and the wherefore" of fingering is often very hard to explain to certain pupils.

"Why should I put my third finger on F sharp? Why not the fourth finger?"

Why? Just because it fits better. But how is the teacher to drill that fact into the mind of the pupil? One day I happened to say to a pupil:

"That fingering fits like a glove."

Ever after I used this simile. If the pupil persisted in using the wrong fingering I would ask, in Socratic fashion:

"Why don't you use the fingering that fits? Would you try to put your thumb into the fingerhole in a glove where the little finger was supposed to go?"

The need for right fingering then becomes so obvious that few pupils are stupid enough to go out of their way to take a wrong fingering.

### THE ETUDE

#### Classifying the Pupil

By Walter Spry

[MORRIS A. NORTON—Mr. Spry, a well-known Los Angeles pupil, is one of Chicago's best known teachers.]

It has been wittily said that piano teachers have two classes of pupils—talented and full priced! However this may be, the teacher will find other classifications, and each one has its problems. Generally speaking piano pupils are either serious, or they are studying simply to acquire a superficial knowledge of piano playing. In other words, students who are serious wish to become professional, while most of those who are superficial desire to remain amateur. Notice, please, I say most of the superficial students desire to remain amateur. There are quite a number of people who come to me who desire to become professional, but who have no "vires in the fire," and cannot spend a great deal of time upon serious study. In case there is exceptional talent, I advise that the effort be made to devote the entire time to study. If the talent is not very great I frankly tell the pupils where they stand and advise them to stick by their trade, be it piano tuning, music art or what not.

By far the largest class of piano pupils come from high school girls, some of whom are talented, but more of whom are not talented. In the case of the talented, I advise them to give up their high school training, but to keep up a certain amount of study, especially adapted to their mental caliber. I have had splendid results with these "talents," some of whom are appearing with various Symphony Orchestras quite as if they were foreign pianists! Much the larger number of high school pupils are not talented and it is a problem, although often an interesting one, how to deal with them. Music teachers should not forget that some of these pupils do not give us a great deal of pleasure, they are later to be heads of households, and their influence in the community will be considerable. If, therefore, we succeed in advancing them to a point where they take an interest in the finer class of music, we have been repaid for our efforts.

One of the class of most successful teachers, among the so-called social set was the late Mrs. Regina Watson. Amongst her pupils was Elizabeth Sprague Coolidge, who is doing more for the elevation of good music by her liberal and judicious patronage than any other non-professional woman in America.

Then there are the summer pupils! They want to accomplish in five weeks what others attempt to do in five months. I have had a great deal of experience with music teachers who come to Chicago from smaller places who are earnestly seeking knowledge. For such I have a great deal of interest, and I do my best to lead them up with enough information and enthusiasm to last them for the winter season. It is wonderful how some of these earnest people, who advantages have been, make advance in their work. By a few technical exercises, they are put on the right track to study their music from the pianistic side, and then American teachers have the privilege of showing them a line of teaching material by American composers that has only been in the market for the last few years. The success of pupils often depends upon the teacher giving them the right material to study.

American piano teachers are, as a class, very progressive, and we are making great advancement in our ideas upon piano teaching. It has become a science and these pupils intelligently and deal with each one according to what is required.

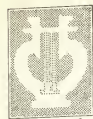
### Over-Practice

By C. W. Fullwood

SEVERAL times I have read the statement that a leading virtuoso plays a composition a thousand times in private before he gives a public rendition of the same. If he is correctly quoted, there must be something wrong about his methods. If he is not quoted, there must be something wrong before going to the piano, he would be thorough in his method, the composition that a hundred times practice would be more satisfactory than a thousand. There can be too much repetition as well as not enough; the former dulls the edge of inspiration, enthusiasm and resultant sincere expression.

For the student there is a veritable economy in silent practice. Analyze your work, get a mental picture of it before going to the instrument.

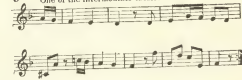
### THE ETUDE



## All About the Rondo

By EDWIN HALL PIERCE

3. One of the intermediate themes



7. Or as in Beethoven's Sonata Op. 90.



There is just one thing that helps hold it together, however, and that is the agreeable succession of keys. Students of musical theory have convenient names for these which apply equally well no matter what key they begin with; they speak of the Tonic, Dominant, Subdominant, Relative Minor, etc., but as this article is intended for the casual reader rather than for the learned in musical lore, we shall not use these terms, nor stop to explain them, but instead give an example of what the succession would be if we began, for instance, in the key of C. The form and succession of keys in a full-fledged Rondo would then be about as follows:—

1. First theme, in C, coming to a close at that key.

2. Second theme, in G, not coming to a complete close, but leading in a graceful or brilliant way to—

3. First theme again, in C.

4. Third theme, in F, A flat, A minor or C minor; rather more lengthy, and not coming to a full close, but leading again to—

5. First theme in C.

6. Second theme, transposed from G to C.

7. First theme in C.

8. "Coda" or extra measures put on to make a good finish.

Note:—Besides the "theme" there is always more or less connecting material here and there, which is classed under the head of "Episodes."

One would occur to almost any one, on examining this outline, that the numerous recurrences of the same theme in the same key have a dangerous tendency to become tedious, and this is actually the case, but composers of genius have contrived to manage the matter so cleverly as to sustain the interest and pleasure of the hearer from beginning to end. In order to do this several little devices are used, either singly or in combination, which modify the cut-and-dried character of the form in a pleasing way. One may enumerate them as follows:

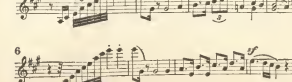
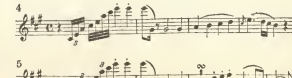
1. The first theme must be one of great beauty and charm, so that one would gladly hear it several times; it must not be too long, nor contain too much inner repetition.

2. One or more of the recurrences of the first theme may be in a shortened form.

3. The different themes must present a pronounced contrast in sentiment and rhythm.

4. One of the later occurrences of the theme may be in a distant and unexpected foreign key, instead of the principal key; for instance, in the above outline, No. 5 or No. 7 might be in the key of B or D flat, instead of C. This device was introduced by Beethoven, and has also been used by Chopin and others. Witness the Rondo of Beethoven's Violin Concerto.

5. The theme may be varied in an interesting manner whenever it recurs, as in the last movement of Beethoven's Sonata in A, Op. 2, No. 2.



6. The leading-up to the principal theme may be different each time, so as to approach it in a manner both novel and graceful. A simple yet effective example is found in the last movement of Beethoven's little Sonata Op. 49, No. 2 (Tempo di Minuetto by name, yet really a Rondo in form.)



The conditions we have here indicated under "1," "3," and "6" are found in all really good Rondos. Those under "2," "4," and "5" are met with only occasionally.

#### The Rondo in Minor

The major mode is probably much the more common for Rondos, nevertheless there are numerous fine examples in minor. In the latter case, the arrangement of keys is somewhat different, and we give it for comparison:

1. First theme, C minor, (for instance).

2. Second theme, E flat major, (note that this has the same signature).

3. First theme, C minor.

4. Third theme, A flat major.

5. First theme, C minor.

6. Second theme, transposed to C minor or sometime C minor.

7. First theme, C minor. Coda.

The same remarks made about the Rondo in major apply to that in minor, only it may be added that examples exist of the principal theme occurring transposed to the major mode—sometimes at its very last appearance, thus giving the Rondo a "happy ending," like the popular summer novel.

A good example of the Rondo in minor is that which closes Beethoven's Sonata Pathétique, Mendelssohn's Rondo Capriccioso, and Saint-Saëns' Rondo Capriccioso. The last-named being for violin are also excellent.

By the way, in reading what is here written in regard to form, succession of keys, etc., the lay reader must not jump to the mistaken conclusion that composers have been working under a set of arbitrary and burdensome rules laid down by pedantic theorists. The case is just the other way round; writers on music have merely record and classify the usage of the best composers, and this is something that is the outcome of hundreds of experiments and attempts by countless com-









George L. Spaulding

1864-1921

GEORGE L. SPAULDING, one of the most facile writers of music for pianoforte of the last fifty years, passed away June first after a short illness, at his home in Roselle, New Jersey. Mr. Spaulding was born December 26, 1864, at Newburgh, New York. He studied piano with local teachers. When he was sixteen he moved to Brooklyn, where he studied harmony for a short time with an organist of that city. Since that time he has been entirely self-taught. For many years he was in the music publishing and selling business, first as a music clerk, and then in partnership with others.

His first adventures in musical composition were in the form of popular songs. Among these were the *Volunteer Organist*, *Two Little Girls in Blue* and others which had very large sales at the time.

It was discovered, however, that he had a splendid talent for writing simple pianoforte pieces with well-defined melodies and effective harmony. These he turned out in great number, among his most popular being *Sing, Robin, Sing*, *Pretty Little Song Bird*, *Airy Fairies*, *Child's Good Night*, *Dolly's Dream*, *June Roses*, *Just a Bunch of Flowers*, *Mountain Pine*.

His *Tunes and Rhymes for the Playroom*, *Souvenirs of the Masters*, *Well Known Fables Set to Music* are among the most widely used collections of easy pianoforte pieces in book form. Two little operettas for children, *A Day in Flowerland* and *The Isle of Jewels* have placed Mr. Spaulding in the front rank among writers of juvenile entertainment material. His wife, Jessica Moore, a talented poetess, wrote many of his verses.

Mr. Spaulding's works have served an important purpose in juvenile education. Fortunately they were of a nature and of a quantity which will make this felt for many years to come. His elementary technical books have also made an interesting place for themselves. By far the greater majority of his works have been published by the Theo. Presser Co.

### One Minute with Bach

There are many things in music which must be imagined without being heard.

Song is not only the servant of beauty, but also leads through the beautiful to the good.

What is good execution? It is simply the art of conveying musical ideas adequately to the ear.

A musician who wishes to think correctly when composing, should have melody and harmony simultaneously in his mind.

My idea is that music ought to move the heart with sweet emotion, which a pianist never will effect by mere scrambling, thundering, and arrogances—at least not from me.

### Making the Left Hand Do Its Share

THAT the left hand is neglected to a very serious extent most teachers know. Mr. Francesco Berger, in a recent article upon "Ambidexterity," in the *London Musical Record*, writes:

Much existing pianoforte music shows great disparity between the work allotted to the two hands, the left, in many cases, serving merely to supply an accompaniment of the simplest kind to the high flights of the right. Is it not just possible that much of this has arisen from the fact that composers have known how little they could expect from the left hand of the average player, and therefore have not ventured to impose upon it a task which they knew lay beyond its ability to execute? May not Bach be credited with the intention of practically protesting against this assumption of monopoly by the right, in composing, as he has done, music which demands equal virtuosity from both hands? And if Haydn and Mozart had not been hampered by the knowledge that they were writing for a race with only one capable hand at its command, would they not have enriched the world with works in which right and left had an equal proportion of labor? With a modern "Concert Grand," and a highly developed left hand to compose for, what could they not have accomplished?

The unequal division of work between the two hands does not appear in the representations which have descended to us of performers on early musical instruments, for in most of these, both hands are equally employed. And yet the practice of allotting certain occupations to one hand, and certain other occupations to the other, must be of very ancient date. Old mural paintings, and decorations on old pottery, represent warriors using their weapons with their active right hand, the other being employed in the comparatively passive act of protecting the body with a shield. And in the Middle Ages, the left hand merely held the bow, but it was the right that discharged the arrow.

#### Early Training to Blame

The use of the right hand for a multiplicity of offices which are not demanded of the left, is, unfortunately, inculcated into a child from its very babyhood. And a child, so trained, is greatly handicapped when, in the early stages of playing the piano, it finds itself called upon to use hands and fingers independently of each other, and equally. It takes much time, and entails much troublesome labor to overcome a difficulty which would not have arisen had it been trained in ambidexterity. Players on stringed instruments have to encounter the additional difficulty of a total different action for each hand, one having to do the fingering, the other the bowing.

There was once a distinguished teacher of the pianoforte who made a practice of sitting on the left of his

pupils when giving a lesson (a somewhat unusual thing to do). He explained that, by doing so, he was aware the left hand of the student, more likely to detect faulty fingering or bad position of that hand, than if seated on the other side of the player. "The right hand," he would say, "is more likely to be looked after by the student himself, because in most pieces, time, melody, variation, or passage falls to its lot; whereas the left hand, having generally not such an alluring part to play, is apt to be neglected, frequently omitted altogether or permitted to 'vamp' some sort of an accompaniment. Being mostly concerned with harmonies and basses, it is, musically speaking, the more important factor of the two, and should receive as much, if not more, attention than the right." And he was not far from wrong.

An accomplished player ought to be able to play with his left hand everything that he can play with the other. *Everything*. But it does not follow that we should, on that account, encourage the performance of left-hand solos. Such things have their usefulness as a study, but are nothing more than an ugly exhibition at other times. Nature having provided us with two hands, it is folly not to employ them both in equal proportion.

That ambidexterity has other uses besides serving the pianist is only too obvious. The temporary displacement of the right hand through accident, or the loss of the right arm, would be far less of a calamity if the sufferer had been trained to an equal use of both hands.

#### Its Influence on the Orchestra

Much music that we hear played by an orchestra sounds as though composed on the pianoforte pattern. There is a good deal going on "up above," and precious little for the instruments of lower register to do. The result is poor and thin—by no means corresponding with the possibilities of a body of mixed instrumentalists. Half a dozen bars of Wagner will show the splendid sonority of his scoring to be due, in a measure, to the absence of this conventional left-handed treatment of the orchestra.

In pianoforte music Chopin was the pioneer who emancipated the left hand from its subordinate function of merely helping and serving the right, and since his time some others, but not many, prove themselves alive to the crying need of a remedial habit by extending and varying the work given to the left.

This, of course, approaches more and more to polyphonic writing, and, like everything else in music, must be controlled by good taste and discernment. A *berceuse*, a *serenade*, an *aria*, cannot subsist on a clicking left hand. The baby would be ejected from its cradle, the fair one with the golden locks would stop her ears, the singer would tear his hair and use "language," if the bass in their music frolicked too much. A "just medium" is wanted in the matter, as elsewhere.

### Delicate Years

By Carol Sherman

As music teachers taking cognizance of the fact that all specialists in education recommend that children between the ages of thirteen and fifteen, when they are developing a physiologically enormous range, should have their indoor time administered with great prudence? In fact from the reading of investigations which the writer has made for some years, it would seem that the burden of the child's education, in music as well as in other studies, should be before the age of twelve and after sixteen. Pale, anemic girls and tall, pimply, spindly boys, overladen with studies beyond

their years and then compelled to practice like mad every minute of their spare time at home, may be one of the great wastes of our educational system. If these youths and maidens have plenty of rest (ten hours sleep a night) and plenty of outdoors, the keyboard and the seizable music teacher is the one who takes the parent into confidence and persuades the ambitious friends of the pupil not to be impatient while nature is doing its important work of developing the child along rational lines.

### How to Break a Bad Habit

By Frank Z. Randolph

Musical students and music teachers are often conscious of the existence of a bad habit but do not know how to break it. In the olden days the teacher's remedy was punishment of some kind. This was usually preceded by very sharp, harsh words calculated with great precision to "bring the student to his senses." If the pupil happened to be playing the Mendelssohn *Spring Song* and played part of the melody with the wrong hand, the teacher barked out like a kind of pedagogical watchdog and rebuked the pupil out of his wits and actually accomplished precisely the opposite of what both were trying to do.

Dr. Arthur Holmes, in discussing this subject, in his

*Principles of Character Making*, insists that "Neither will nagging, under the gentle euphemism of 'reminding' the child of his habit, answer in all cases." The advice of this famous psychologist is to break in-tire habits by ignoring them and building up in some other direction. This offers a definite idea to the music teacher. Always remember that the children want to know how to do things, not "how not to do things." In any event, break up your own habit of nagging or punishing, unless you wish to put yourself back to the day when even the helpless inmate were tortured with irons and chained to a stake to help them to get well.

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A most seasonable little teaching number, introducing patriotic melodies. Grade 2½  
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WALTER ROLFE

This page of musical notation is for piano and includes the following sections:

- Top Section:** A short musical phrase in G major, 2/4 time, marked *f* (forte). It features eighth and sixteenth notes with fingerings 1, 2, 4, 5, 3, 2, 1, 2, 3, 4, 5, 3, 2, 1.
- "The Star Spangled Banner":** A section with a key signature change to one sharp (F#) and a 2/4 time signature. It includes a first ending bracket and a *mp* (mezzo-piano) marking. The melody is in the treble clef, and the bass clef provides harmonic support with chords and single notes.
- "Tramp, Tramp, Tramp":** A section in G major, 2/4 time, marked *f*. It features a *basso staccato* instruction for the bass line. The melody is in the treble clef, and the bass clef plays a rhythmic pattern of eighth notes.
- Bottom Section:** A musical phrase in G major, 2/4 time, marked *f*. It includes a first ending bracket and a *ff* (fortissimo) marking. The melody is in the treble clef, and the bass clef provides harmonic support with chords and single notes.

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Very rhythmical and characteristically accented M.M. ♩ = 128

*f* *mf* detached

*p* *f*

*last time to Coda* *with weird express-*

*ff* *dim. and rit.* *retard greatly mf* *melody marked;*

*with fateful regularity*

Coda *Slightly slower, fateful mf* *pp* *diminish* *retard ppp*

*iveness; slightly slower than at first* *right hand accompaniment subdued.* *f* *mf* *p*

*softer* *mp* *increase*

*diminish very smoothly* *mp* *pp ret. slightly D.C.*



## IN THE LEAD

MARCH

Originally for four hands, not an arrangement. Play in a jaunty manner, well accented.

NORMAN LIGHTHILL

Tempo di Marcia M.M. ♩ = 120

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# TO MY NATIVE LAND

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Lento

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## THE ETUDE

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CH. GOUNOD

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Andantino M.M. ♩ = 84

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This number is of the type favored by the dance fiddler of the period 1895-1875 and style of the square-dance music has been preserved throughout. The harmonization is of the style called basso ostinato (obstinate bass) and was common to accompanists of dance orchestras for the reason that few of the players were educated in note reading. Grade 3.

HARL M<sup>c</sup> DONALD

Allegro comodo M.M. ♩ = 108



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No. 5

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Andantino M.M. ♩ = 63

*con grazia*

*dolce*

*al tempo*

*poco rit.*

*espressivo e con anima*

*dolce*

*respr.*

*piu mosso*

*sempre dolce*

*cresc.*

*espressivo*

*rit.*

## THE ETUDE

## THE ETUDE

# MEMORIES

"Those evening bells! those evening bells!  
How many a tale their music tells  
Of youth, and home, and that sweet time  
When last I heard their soothing chime."  
Thomas Moore

CLIFFORD DEMAREST

A beautiful and effective study in registration.

Slowly

Ch. Flute 8'

MANUAL

Chimes

Sw. Vox celeste

*senza Ped.*

*rit.*

Sw. add Vox Humana

Ped. Soft 16' & 8'

*Fine*



Sw. Celeste & Flute

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VIOLIN

PIANO



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Andante maestoso

Grt. Dia. coupled to full Sw.

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Words and Music  
by JULIAN JORDAN

A splendid song, broadly melodious and alike for church, home or concert use.

**Andante maestoso**  
Gr. Dia. coupled to full Sw.

Piano or Organ

Bring Palms and Ros - es this fes - tal day, Weave them in gar-lands bright, for

Sw. reduce Strings.

Ch. Flute.

Let all the earth re-joice, Sing, sing with heart and voice, Rise sons of earth a-rise and

'tis a day of glad-ness, Sw. Grt. colla voce

ban - ish all your sad - ness; Bring Palms and Ros - es, bring fair - est ros - es, Scat - ter sweet flowers 'tis our

Tempo I. poco rit.

rit. poco rit. cresc. Grt. poco rit.

Spirito e moderato accel.

Sw. colla voce

ff Grt. to Sw. Full

Tempo I.

Sw.

Full Sw.

Trumpet

Trumpet

Trumpet off

Ch Flutes

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earth smiles once more — nev - er since time be - gan has been a fair - er dawn - ing Gone are the shad - ows.

Gone the dark shad - ows Grace with flows and singing then, Our fes - tal day, Bring Palms and Ros - es,

Palms and sweet Ros-es, The dark-some night, the darksome night has roll'd a way.

*f* *rit. e cresc.* *colla voce* *Sw. Grt. Sw. Grt. Grt. poco rall.* *ff* *ff*

Grt. coupled full Sw.

## ARLINE

AN IRISH LOVE SONG

W. M. FELTON

Having the true Hibernian flavor, but universal in its appeal. An excellent *encore* or recital number.

Slowly and tenderly

**Slowly and tenderly**

1. I love the rose, no sweet-er grows, In an-y man's na-tive heath, The  
 2. I love the dew, and sun-shine too, The shady nooks in the glade, The

love the heav-ens, the sea be-neath; I love two eyes of pur-est blue That look for dreams to come true; Then I'll sing of  
 paths we trod, the vows we made; I love two lips of cher-ry red, Make haste the day when we'll wed; Then I'll sing of

you I'll sing of you Ar - line, you Ar - line.

*a tempo*



# WHEN YOU COME TO MY HEART AGAIN

ARTHUR TATE

EDWARD TESCHEMACHER

A very pretty new love ballad, by one of the most popular English writers. The refrain is to be taken very deliberately and not in too rigid time.

Andante moderato

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## Little Musical Facts

BEFORE 1700 (1699 to be exact), all eighth and sixteenth notes were printed separately; that is, their stems were not bound together by the heavy bars now in use.

The most prolific of all composers was probably Hans Engelmann, composer of the famous *Melody of Love*. Czerny and B-hr passed the 1,000 opus mark. Edward Holst passed the 2,000 mark. But Engelmann, under various assumed names, is said to have written over 2,500 musical compositions. Very few of these remained unpublished and very few of them were not marked by an altogether extraordinary melodic gift—never deep or heavy, but always pretty.

In the olden days all vocal music was

called "humane music," to distinguish it from instrumental music. Many of the composers have sought to imitate animals in their music. Scandelli (1750) wrote a part song to imitate the cackling of the hen; A. Krieger (1667) wrote a fugue, in which the subject is the imitation of the chromatic mew of a cat; Handel imitated the buzzing of flies in *Israel in Egypt*; Haydn imitated the crowing of the cock in the *Seasons* and the roaring of the lion in the *Creation*; Beethoven imitated the cuckoo, the nightingale and the quail in the *Pastoral Symphony*; Mendelssohn imitated the braying of the ass in *Midsummer Night's Dream*. Musicians were drafted or impressed for service in the English cathedrals as late as the time of Queen Elizabeth.

## Economy in Music Teaching

By S. M. C.

IN the good old days when *Lebert* and *Stark* was in flower, every piano student had to go through a pitiless grind of exercises and studies, regardless of strained muscles and sore back. There were Behrens, Burgmüller, Bertini, Cramer, Czerny, and Clementi, all claiming a goodly share of attention, until the distressed teacher saw the necessity of practicing economy by a judicious selection of studies which were strictly essential and adapted to the needs of the pupil. Some teachers of to-day have so curtailed the lesson period that there is no time for any studies. They claim that the pupil can get all the technique he needs from pieces. This is a capacious theory and may lead into pitfalls.

Nearly every pupil has physical or mental defects which certain studies are admirably adapted to overcome. He may need stretching exercises, or exercises to develop rhythmic precision; his phrasing, melody playing or pedaling may be faulty. If pupils as a class could be trusted to follow the advice of their teacher, and pick out the technical difficulties of their pieces, practicing them in different ways, varying the tempo, accents, and rhythm, studies might be dispensed with; but every teacher knows that many of his pupils will persist in practicing a piece by commencing at the beginning, and rushing through to the end, the faster, the better. To dispense with studies with this class of pupils is false economy, and destructive of all real progress.

## When a Song Saved a War

By Carlo Magliani

IN our day the singing of a song has often been the occasion of "war" between two rival opera stars. At least once in history a sure-enough war was prevented by the singing of a song.

When the British invaded France at St. Cast, Brittany, in 1758, a Breton force marched out to meet them. As they approached the invaders, they were assigned to hear the strains of one of their own Breton national songs. Stirred by the associations of the song, the Breton soldiers soon picked up the strains of the Breton.

When the officers delivered their commands the soldiers recognized them as being in the same language, threw down their arms and entered into friendly conversation.

Now comes the interesting historical

## Early Enthusiasm

ENISON is not only a great inventor and scientist, but a wonderful student of human nature as well. In his address to young men he says: "If a man has reached the age of 21 and is dead mentally, no amount of advice, example or experience will ever change him in the slightest. If, however, at some period between 12 and 16, he can be interested in some subject and become enthusiastic, he will advance and become a high type of man. If not, he will be a mental dead one."

## Handel's Characteristic Temper

THE great difference in the relations between the prima donna and the musical director in these days and in the days of Handel is shown by an incident that occurred in a London opera house when Handel was conducting. The prima donna ventured to say to Handel that she

feature of the story. England had sent a Welsh regiment to attack France. The ancestors of the Welsh were the Britons when the Saxons drove into Wales during their invasion in the sixth century, at the same time forcing many of the same people to cross the English Channel to Brittany in western France.

More than a thousand years had passed and now these two offshoots of the original British stock met on the battlefield to find that they spoke the same language and sang the same songs. In this we see how people cling to its national songs. The one connected with this story is still sung in Brittany as *Emgon Sant-Kari*. (The Battle of St. Caradoc, and in Wales is now known as the popular *Captain Morgan's March*.)

Enison's theory is peculiarly applicable to violin students, with the exception that the ages might be changed from 8 to 16. It will be noted that in the lives of all eminent musicians and composers, this early enthusiasm and intense interest in music was present. The interested and enthusiastic violin pupil makes more headway in a year than the listless, uninterested one does in four. Enthusiasm is the main spring of musical progress.

would like to give a little different interpretation to the aria. Handel was in a rage in a moment and roared: "Thou dog—thou swine—don't you know that I know better than anyone how you should sing?"

How many prima donne would stand that to-day?

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared the Master-Operas, opera notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that readers may have a desire to be refreshed or informed upon certain aspects of the popular grand opera, these historical and interpretative notes on several of them will be reprinted in "The Etude." The opera stories have been written by Edward Elsworth Ripsher, assistant editor.

## Charpentier's Louise

CONTRARY to popular opinion, Charpentier was not born in Paris, in the heart of the Montmartre section, but in Lorraine, in the town of Dieuze. His musical studies, however, were at the Paris Conservatoire (from 1881 to 1887), where he came under Massart for violin, Pessard for harmony, Massenet for composition. In the year of his graduation he took the Grand Prix de Rome with the cantata *Dido*. It is interesting to note that, while the Grand Prix has as yet not produced any really great masterpieces, most of the prize compositions having been forgotten in after years, it has been an immense incentive to young French musicians, even to those who have failed to win in its pursuit.

Charpentier from his youth has been a zealous champion of the working classes. Indeed, he has organized societies for their betterment; and it is not surprising that his best-known works reflect so faithfully the ideals and aspirations of the everyday man in the Parisian quarter. His first masterpiece, *Impressions of Italy*, is still heard quite frequently from our great orchestra. In it he showed his genuine feeling for tone color. It was not, however, until his opera, *Louise*, was produced in 1900, at Paris, that his name came into international prominence. The leading role was created by Mlle. Bionin, who also made her debut at the Opéra Comique. Mary Garden, however, soon assumed the title, and she brought to the opera, the tragic figure of the father was enacted by the great actor-singer Paturel.

Charpentier, like Wagner, Boito, Leoncavallo and others, wrote the book for *Louise* and for its sequel *Julien*. Students of the drama have a very high regard for the remarkable dramatic ability shown by Charpentier. He professes to work entirely without "isms," instinctively, as it were. The romance of the child of

Montmartre, held by her natural filial affection for her father and yet overwhelmed with the all-powerful magnet of the joys of Paris, is not confined to the life of light. It is enacted every day all over the world, and its appeal is universal. *Louise* was slow in reaching America. It was not until 1908 that the enterprising Hammerstein brought it forth in New York at the Manhattan, with Mlle. Garden in the title role. Paturel was the Julien and Gilbert was the Father. Despite the howls of contemporary critics, that the score reflected the weak, sentimental moments of Gounod, Thomas, Massenet and others; that the orchestration was merely an inspiration to follow the Wagnerian drama of the work has been continuous and increasing. His employment of street cries to give local color is in no sense original; but his use of this material is highly effective. The recent success of Mlle. Farrar in the role not only has brought a revival of interest, but also has given a new aspect of the work.

The future created by the opera in Paris resulted in the organization of a movement to take groups of young women to the opera without cost to enable them to witness the tragic results of the wayward life. Indeed, Paris became quite hysterical and the opera brought a revival of interest. But also has given a new aspect of the work.

The best-known aria in the work is the famous soprano solo *Depuis le jour*, which has been made familiar to thousands by numerous records made by many different artists. The composer's sequel opera, *Julien*, produced at the Opéra Comique in 1913 and in New York under the supervision of the composer in 1914 at the Metropolitan Opera House, cannot be said to have made anything like the sensation created by *Louise*.

## The Story of Louise

The plot of the opera revolves around the world-old conflict of love and filial duty. Louise, the daughter of a workingman, is in love with Julien, a young poet. In France the law forbids the marriage of young people without the parents' consent, and this she has been denied. In her poem *Louise* and *Julien* she describes the trials and the struggles of a lover to write again, and in case of a second refusal of consent, she urges the young man to go to the guillotine. Her father overhears the conversation and tells Louise about her good-for-nothing suit, and only embitters the Mother.

Act I—Early morning in the Montmartre quarter of Paris. Julien meets Louise. Father's sake she refuses. The scene changes to a sewing room. Julien and his companion, a friend, are in the room. Julien and his companion are in the room. Julien and his companion are in the room.

Act II—A little house on the Butte Montmartre. The lovers enjoy life happiness together. Friends come to crown Louise, the Muse of Montmartre, and decorate the house with flowers and garlands, and so forth. The Mother comes to beg Louise to return to her dying Father, promising every liberty.

Act IV—Louise in her room. The Father, perceiving the magnitude of the situation, comes to her. As the Father comes, Louise calls Louise to her. As the Father comes, Louise calls Louise to her. As the Father comes, Louise calls Louise to her.

## How to "Arrange" for Small Orchestra

By Edwin H. Pierce. Part I

[Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence course in any study, but short inquiries of readers interested in this series will be answered when possible.]

In these days when the number of school orchestras, church orchestras and other amateur organizations of the kind is increasing by leaps and bounds, occasion often arises when the leader or some other ambitious young musician wishes to play some orchestral parts for a song, an anthem, or some favorite piece of piano music. Sometimes he will attempt it without due knowledge or preparation, and the results are apt to be rather grotesque. On the other hand, if he procures one of the standard works on the subject, such as those by Berlioz, Jadschoss, Gervet or Prout, and conscientiously attempts to work through it unaided, he will find himself shortly confused and discouraged. Worst of all, he will find with dismay that all these writers have in mind only an absolutely complete symphony orchestra, which properly consists of some sixty or more players, representing all the standard orchestral instruments in due and traditional proportions. Even with these writers, we call technically a "small" orchestra, is one considerably more complete than anything the amateur is accustomed to meet with, so what they say about it is rather aside the mark for his purposes.

Yet the matter is by no means one of overwhelming difficulty. With a little judicious guidance (such as we shall attempt to supply in this series of articles) and plenty of patient effort, any clever young musician who plays any piano, and who has a chance to run up against orchestral instruments and listen to them, may learn to make perfectly satisfactory arrangements. If he can also play the violin a little, or even the cornet or clarinet, it will be a help; but even this is not indispensable. A knowledge of the science of Harmony is a great aid; but some of the best amateur arrangers I have known have never studied harmony but have intuitively absorbed their knowledge of chords from their piano-playing, and musical players, however, who do not play the piano, will need to make a thorough study of Harmony in order to be qualified to do arranging, or even to begin an intelligent study of the same.

## For What Instrument Do You Wish to Arrange?

The regular full-sized orchestra does not use the piano except as a solo instrument in concertos, but in almost any small-sized combination the piano very often fulfills a most indispensable, especially if the combination is not well balanced. Tennyson, in his poem *Maud*, has unwittingly given occasion for much among musicians by alluding to a dance-orchestra, composed of "flute, violin, har-

soon." Such a combination would have a weirdly thin and impoverished effect, at all festive or inspiring. Had he added a piano, the effect might be very good, though somewhat odd, even then. In order to do justice to the piano, one must have at least the full outfit of strings: i. e., first and second violins, viola, violoncello and double bass, or the harmony will be thin and empty.

One of the most perplexing problems that confronts the professional, as well as the amateur arranger for small groups of orchestral instruments, is the uncertainty as to whether or not some of the instruments written for may be occasionally missing. The solution of this problem lies in judicious "cuing in," as it is called. For instance, suppose the clarinet has an important solo. It is probable that during that solo the first violin part may not be so important, and the clarinet part will be written in on the "first violin" sheet, in small notes on a separate staff, with such changes as may be necessary to adapt it to the violin. Then, if the clarinet "shows up missing," the violin can play the clarinet part at that point, instead of his own part.

For the purposes of this article, we shall assume that the orchestra for which we are arranging is composed of fairly talented amateurs or semi-professionals, and consists (more or less) of violins, a piano, clarinet, cornet, double-bass, trombone, drums, flute, cello, viola, second cornet, second clarinet, two French horns, oboe, bassoon, and possibly saxophone, though this last is a modern innovation scarcely recognized except for dance music. (Note.—It is a fine instrument in a brass band, but really somewhat out of place in orchestra.)

## How to Begin

It may seem to the musical reader as if the order of my list was somewhat haphazard, but there is "method" in the madness. I have endeavored to name the various instruments in such succession as to suggest the proper and reasonable order in which they may be added to a newly-formed and growing organization, taking the most important first.

In standard works on orchestration one learns first, the compass and characteristics of all the separate instruments; next, of the combinations of instruments; next, lastly how to combine the whole forces with proper balance and contrast, but as our problem is a radically different one, we shall proceed by another method, learning first how to arrange a "first violin" part and an "orchestral piano" part.

(To be continued)

## A Homemade Encyclopedia

By Rena L. Carver

An efficient aid to the student is a systematic classification of the contents of THE ETUDE.

Use subjects something like the following, many of which should be subdivided. Touch, technique, analysis, interpretation, sight reading, memorizing, biography, voice, junior and many others which will suggest themselves to you proceed.

Use a large note book. Set apart sev-

eral pages for each subject, using judgment as to the amount of material you want to put under each. Under each heading, enter the articles dealing with this subject, giving the date of the issue and the number of the page of THE ETUDE on which it occurs.

Be sure to start with a strongly bound book else it will go to pieces about the time it contains enough materials to be of real value.

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## Department for Violinists

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### Getting Ready for the Violin Recital

By George Barker, Jr.

ALLOW at least two weeks for even the least important engagement. It will take that long for new strings to become adjusted. Have tested reserve "E" and "G" strings on hand.

If possible, play at least one composition better than anyone else. Two numbers are sufficient but if you cannot do more, play one well and beautifully and if necessary, play it again. Rehearse at least once in the place of the recital.

Do not play anything which taxes one half of your regular ability, which is all that can be safely counted upon in recital. "You must be able to play the thing standing on your head," old Dr. Baetens used to say.

Have a new piece for every appearance, even though you may not use it. Have pieces ready for the "G" string alone, should the others break.

Use reserve and art in tuning. Even from the outset the audience is forming an opinion.

Better a mistake than the appearance of anxiety and effort.

Raise the performance above the commonplace by superior workmanship.

Get full of the pieces that you are going to play. Live them. Experience them. Make them a part of you.

Practice in a dress suit, even in an overcoat with tight collar and cuffs, with cold hands or perspiring fingers, with and without an accompanist, with piano, organ, orchestra or hand. Become used to every possible disadvantage.

Stand well. Avoid the appearance of stiffness. Hold the bow easily and naturally in the palm of the hand. Lift the violin to position as naturally as you would a spoon. Lift the bow likewise.

Have the clothing fit loosely and comfortably. Have the physical and mental machinery in perfect order. The violin must also be in perfect order. Notice keys, tailpiece, strings.

Perfect the opening measures. They

### Play with Your Ear

By W. A. Deal

THE writer has lately hit upon an epigram which is proving of such benefit in his own work that he is anxious to pass it along to others who may benefit by it. It is the half-humorous injunction to budding students to "play the fiddle with their ear."

The most prevailing shortcoming of young players is an inability to "play in tune"—a lack of sense of pitch, with hardly ever any nice discrimination in intonation. One can almost truly say "there are no good teachers?" for I have tested many such players and have found that they really can finely distinguish all variations in pitch, and that the playing is due entirely to carelessness. This must have been primarily the fault of the teacher.

An instance of lack of thoroughness in

must be supremely well done. Practice them slowly and clearly for an hour listening always for the weak places and thinking how the performance might better be expressed: how *Yase* might play it, or Elman, or Heifetz.

Practice the climaxes with infinite patience and care, and the final measures most painstakingly of all. Play the last phrase for an hour every day, as in concert, and three times as broadly as may be necessary.

Play the composition slowly and carefully with the music, before every appearance, thinking of all the points.

Make each phrase a finished song. Finish each sound, and color it. Take plenty of time. Bring out the melody with gracious refinement. The first and last measures are the ones the people remember.

Work with the accompanist until the conceptions are patterned after the same ideal and the two instruments sing as one. Get all the support that is necessary. Show a real advancement over all previous appearances.

Practice the rests as carefully as the other parts. Count them out patiently, thinking of the accompaniment.

Imitate the well trained voice. Articulate. Let the violin down and sing into the singer's feeling down and sing into the singer's feeling.

The violin must be held solidly and the fingerboard must be firm. The left hand must track and the fingers cover the anticipated notes. Each finger must be released except the one or ones in active use.

Invent technical exercises to meet the requirements. Make them more difficult than the obstacles encountered in the music, so that on returning to the original difficulty, it may seem comparatively simple and easy. Each measure will suggest innumerable exercises in various positions with various bowings.

Let the bow on the strings in perfect repose. Let it remain inanimate until

needed. Pass the left hand from the strings to the bridge without disturbing the bow.

In every emergency, guard the bow. The bow is to the violinist what breath is to the singer. Use the greatest care in preparing the bow, which must be neither too loose nor too tight. Attend to the rehairing, the grip, and do not allow rosin to accumulate.

The right forearm must be vigorously and recklessly free and relaxed while the upper arm remains quiet. Practice for an even and musical tone production with one hair to the full fat mass. Hear every hundredth part of an inch as it comes in contact with the strings. Practice long bowing diligently with and without finger exercises, for an hour before a concert.

Imagine the bow glued to the strings. Allow it to give and take. Let it be relaxed. Keep it moving. Jerks are as annoying as a poorly run motor. Never exhaust the bow. The bow must never sweep a string. Avoid all double vibrations. Put on the mute and practice the motions for hours. It is all in the bow. A continuous up-and-down without perceptible change. The secret of a clear tone is in the bow. A bow of steel.

Do not permit the bow to leave the strings more than once or twice in a piece as occasion may demand. The bow must never sweep a string. Avoid all double vibrations. Put on the mute and practice the motions for hours. It is all in the bow. A continuous up-and-down without perceptible change. The secret of a clear tone is in the bow. A bow of steel.

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and well ordered to give the mind its freedom to direct the bow with distinction.

Take one phrase at a time and get all there is in it. Count the exact notes values. Make each phrase fresh and new. Miss nothing.

Trill evenly in the same place every time. Do not push the strings to one side while playing. Play all runs slowly at first, but correctly. A run is a hurried walk.

Keep the thumb loose against the violin neck. You may brace the violin in tuning. Keep the first finger down as much as possible. Never change with the same finger with which the final tone, made the fingers together.

Stretch the 4th on E string to harmonic until it is as easy as an open string. Practice sliding into the harmonic.

Acquire a perfect left hand. As position like iron. Make as few shifts as possible. Simplify the mechanical action.

Vibrato must not be overdone. Must not be always used. The piano has no marked vibrato. Be careful. Practice the controlled vibrato. Make the vibrato a part of the tone; neither too fast nor too slow. Use it like italics where it may best serve a purpose. A slow vibrato is an abomination, plegmatic and sentimental.

Sing out the climax like an Italian Opera Singer. Climax not in the fingers, not in the tremolo, but in the bow. Spend a half hour on one hair. Make one tone as charming as the whole concert.

Learn a whole day of Bach. Put on a new D. String five days before the concert.

Use your best taste, judgment, discrimination, in your selections. Play what you can infuse with life and professional finish.

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When the modern violin was developed out of its predecessors, giving it greater range, power and refinement of tone, what was it that called for the betterments? This, the secular instrument of the wayside singers and strollers was found capable of use by the church and was brought to perfection by the human voice. It was preeminently formed to become a singing instrument. Because bows were mere half-hoops with hair roughly stretched across the bow, the sound was harsh, because olden viols were weakly constructed, because positions as now used were unknown, the old-time fiddles were made in all sorts of sizes, to fit all sorts of voices. The olden chapel-masters had made half-size, quarter-size, three-quarter-size, full-size, fiddles. Violas, de gambas, 'cellos, and so on, followed as a matter of course, till all the voices of the church had their appropriate members of the viol family. The prototypes of modern violin players were unknown, for the most part. Men who could produce the effects were accused of using strings made from the intestines of murdered virgins, babes, or serpents. The prime purpose of the violin, as the ancient world of music looked at it, was to sing.

## THE ETUDE

soably well on the open strings this bowing can next be studied on the scales, using first eight, then four, then two, and finally single bows on each note, as in the following example, where four notes are given.



The scales should be played in this manner from memory, so that the eye will be free to watch the action of the wrist and elbow. As soon as the scales can be played with the wrist bowing at the point, middle and frog, miscellaneous exercises

### Abundant Material

A CORRESPONDENT writes: "If a pupil is studying the Sevcik method, and DeBeriot combined, it is necessary to go through Alard, Dancla, Schukert, Schoen methods, etc., or, before progressing any further, study these methods on by one; or would that be a waste of time and be covering practically the same ground over and over? Is it necessary for the teacher to know every method ever printed?"

The main thing in mapping out a systematic course for a violin student is that he shall at all times have technical and musical material suitable to his stage of progress. The field of violin literature adapted to the needs of violin students is so large, that many different courses could be prepared, either of which would do the work. Many excellent works for mastering violin technique in all its branches are available, which cover practically the same ground.

There are, however, certain works which have become classics for the study of the violin, and which should be included in every violin course. Among such works might be named: Kayser, *Studies*, Op. 20; Mazas, *Special and Brilliant Studies*, Op. 36; Kreutzer, *Studies*, Op. 38; Kreutzer, *24 Studies* (Caprices); Gavini, *24 Studies*; Fiorillo, *Studies* (Caprices); Rodin *24 Caprices*; Bach *Six Sonatas* for Violon Solo; Wieniawski, Op. 18, *24 Caprices*; Aspin, *24 Caprices*; Sevcik, *School of Violin Technique*, and other works.

### Make Your Violin Sing

By George Gilbert

WHEN the modern violin was developed out of its predecessors, giving it greater range, power and refinement of tone, what was it that called for the betterments? This, the secular instrument of the wayside singers and strollers was found capable of use by the church and was brought to perfection by the human voice. It was preeminently formed to become a singing instrument. Because bows were mere half-hoops with hair roughly stretched across the bow, the sound was harsh, because olden viols were weakly constructed, because positions as now used were unknown, the old-time fiddles were made in all sorts of sizes, to fit all sorts of voices. The olden chapel-masters had made half-size, quarter-size, three-quarter-size, full-size, fiddles. Violas, de gambas, 'cellos, and so on, followed as a matter of course, till all the voices of the church had their appropriate members of the viol family. The prototypes of modern violin players were unknown, for the most part. Men who could produce the effects were accused of using strings made from the intestines of murdered virgins, babes, or serpents. The prime purpose of the violin, as the ancient world of music looked at it, was to sing.

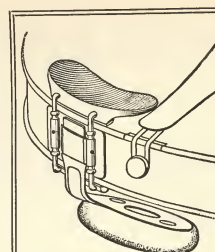
can be taken up. Sevcik's *Bowings* contain an immense amount of good material for wrist work. The second study in Kreutzer is valuable for developing the wrist. The various standard violin studies contain many studies which can be used for wrist bowing. In fact, any exercise or piece in sixteenth or eighth notes can be used for the purpose. Pieces of the *Perpetual Motion* type, of which there are a great many, are excellent for the practice of wrist bowing. The advanced violin student will find the *Perpetual Motion* by Paganini and the one by Ries especially good.

There is a large number of "first books," none of which is mentioned in the above list; also, many purely technical works designed to develop the mechanical side of violin playing.

The above works are so thoroughly valuable, especially those of Kreutzer, Fiorillo, Rodin, Bach and Paganini, that every student who aims at a complete mastery of the violin should "make them his daily bread," as Robert Schumann said of the works of Bach, in his *Rules for Young Musicians*.

It certainly is not necessary for a violin student to study several works which cover practically the same ground. In the case of a violin teacher, it is somewhat different, however. Every teacher who wishes to master his profession thoroughly should make himself familiar with practically the entire literature of the violin. He should acquaint himself with all the principal methods, technical works, concertos, and miscellaneous pieces. The writer of every violin method sees the problems of violin playing, and the best way to surmount them, from a different angle, and there hardly a published method for the violin, but will give the teacher at least a few valuable suggestions.

The student must, of course study the leading concertos and sonatas, and practically for the violin as a part of his education, as soon as he is able to surmount their difficulties.



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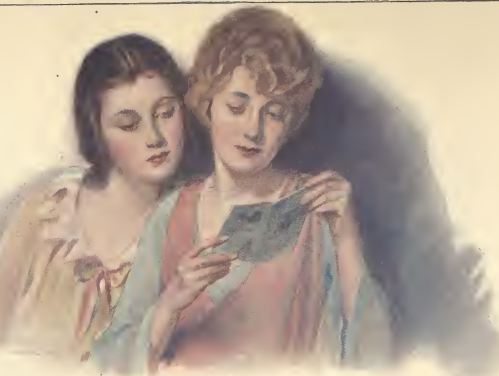


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